The

Kinematograph & Lantern Weekly.

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Inciting to Crime.

ONE or two paragraphs have made their appearance in the press of late which should provide food for thought for those who are anxious that the present rapid development in the exhibition side of the English trade should continue on lines ensuring an established future for the living picture theatre. These paragraphs, which begin to appear with a disquieting frequency, reveal the animated pictures as an agency inciting impressionable youths to break the laws of the country.

Last week two boys of sixteen were committed to Swansea Quarter Sessions for trial on three charges of burglary, and it was said that the offence was suggested by a film showing burglars at work. This is not the only instance which could be given, and it is surely time that manufacturers asked themselves if the publication of this class of subject is good policy. Doubtless there is a demand for films of this class. Among the showmen there will always be a certain proportion who cater for audiences which appreciate these subjects—or which at all events, do not protest against them. To supply this demand the films are stocked by hiring concerns and unavoidably find their way before audiences who heartily disapprove of them; with the result that the business suffers.

The future of the living picture theatre will be a bright one if the entertainment is one to which women and children may be taken, but women and children or better class men will not patronise a show of subjects of what may be called the "Fagin" class and the complete disappearance of the latter from the list would be welcomed by everyone having the business at heart. We are convinced that in the long run manufacturers would be the gainers. Films which give rise to newspaper comment on the lines we have indicated may bring in an immediate money profit, but if the effect which they and the newspaper pars to which they give birth have upon the public could be measured, it would be found that they were diminishing the showman's receipts and indirectly, therefore, harming the firms making them.

Weekly Notes.

By "Stroller."

I have seen a good deal of our camera men this week and have enjoyed and been very interested in their proceedings. Of course it was inevitable that they should be present in force at Sunday's Licensing Bill procession, I am thankful I was early enough to take up my position with one of them who was well protected from the surging mass. He captured some representative views of the mighty crowds, but they lacked any striking incidents.

* * *

Then, too, I got Mr. Wormald to run thro' The Lady or the Lion at the London Cinematograph Company's office. It was interesting to hear his comments on this fine film, which he took. It is certainly a daring subject free from padding and full of incident, with a unique climax. The photographic quality is of the best and it bodes well for the future output of the firm.

* * *

Someone in last week's article on the clearing house for films suggested a co-operative building of twenty showrooms rented by the various firms so that buyers could go from door to door instead of street to street. A correspondent pictures the position if adopted.

Scene:—Flicker Flats.

Hall porter (who has been bribed by every firm in the building) is discovered "advising" a visitor whom he should visit first—for which he is duly tipped. The would be buyer starts on his round of the showrooms, which necessarily must all be on the ground floor. He is confused by the following notices.

Door No. 1—Important announcement:—Don't go further and fare worse. Most remarkable film ever taken, now showing. Step right in and have a cigar with us. No smoking allowed.

Door No. 2—Phonograph bellowing from fanlight:—"We are the only straight firm in the building. All films 24 inches to the yard and guaranteed to contain the maximum of sub-titles and blanks."

Door No. 3—"The open door." Bottle of Scotch supplied to every customer and a stretcher for the after affects—of the Scotch not the film projection.

Door No. 4—A gentleman on one side playing a big drum and on the other a gentleman blowing bass trombone. The films look good but the bombastic, blatant noise with which they were heralded drives customers away.

Door No. 5—A heated argument going on here. The proprietor was in domineering manner "persuading" a poor weakling that he had more knowledge of the picture trade in his little finger than the combined heads in Flicker Flats, and the weakling believed him until he got outside the building and cancelled the orders he had been forced to give by means of the 'phone.

Door No. 6—The door was shut and the following notice made our friend quickly run for his life:—"Owing to the inflammable nature of the goods (and human beings) on these premises and the fact that they have threatened to burn them down, we have gone back to our old quarters and shall in future act on our own."

* * *

Mr. T. J. West sent a special representative to Devon port on Saturday, to take The Wallaby Football Match and secured an excellent picture, which I am told, was at once mailed to Australia. It was an extremely rough

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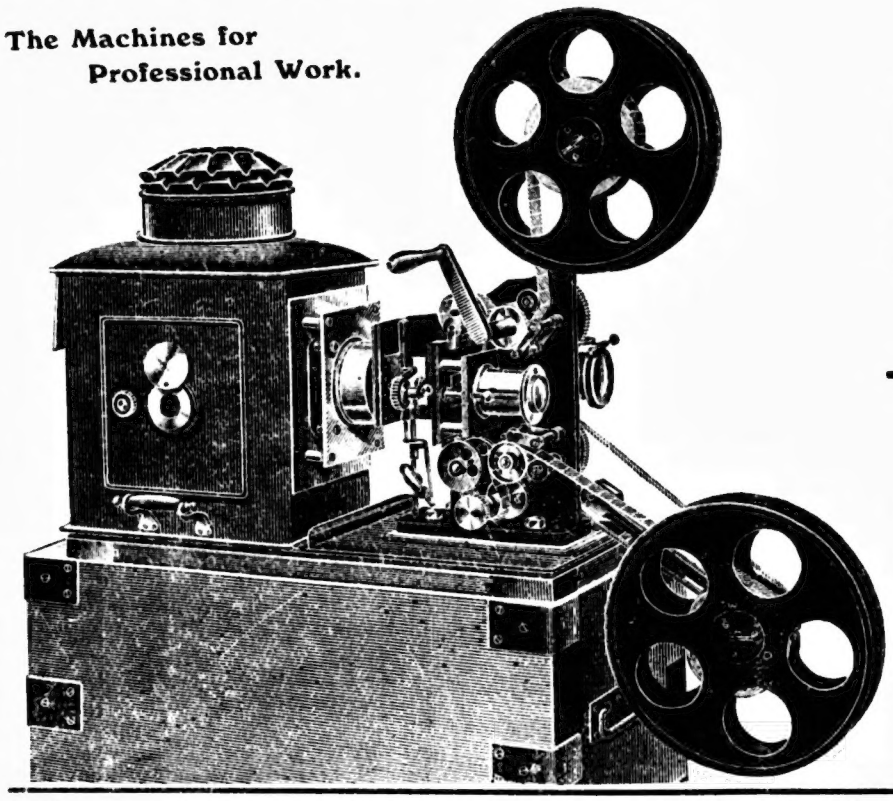

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As illustrated. Ball Bearings throughout. Automatic cut off, worked by Gyroscopic movement. The machine with all the modern improvements. Ideal for theatre and heavy work.

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Embodies many of the well-known features of the larger machine, is of slightly lighter build, has not the ball bearings and automatic cut off. A splendid machine for the travelling showman.

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We can supply Films suitable for all kinds of Exhibitions. Our stock is always up-to-date, and new subjects are always being added as they appear.

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game and the operator, while at work, was overtaken by the play, the camera was knocked over, and he fell over it, and the players on top of him. The camera was fortunately not damaged, and the operator luckily got off with only a cut on the head, and a bruise on each knee, and he was able to proceed with his work of obtaining the picture. It is a toss up which is the best job, that of the referee or the kinematograph man.

* * *

Several gentlemen in the picture business have lamented the fact that they have been "bluffed" into wasting their hard earned wealth on a certain deal without any possibility of return. They have my sympathy but I am afraid this is the only return they will ever see for the golden sovereigns they will have to part with.

* * *

I shall be glad of any novel ideas that showmen use for advertising. I have quite a collection of imitation railway tickets, cheques, puzzles, models and picture postcards, and this week have glorified the museum by sticking on the top T: J. West's miniature Australian flags, which are unique and a splendid method of popularising the show.

* * *

Several members of the trade called my attention to the amazing piece of imformation appearing in another paper to the effect that "the London *Star* was the first to run a series of pictures showing the telegraphing of news, linotyping," etc., etc. Of course I need not point out to anyone with the slighest knowledge of even recent trade history, that the statement is ludicrously incorrect. So far from the *Star* being entitled to credit for originating this idea, it has been anticipated by quite six other papers in this country and abroad.

* * *

A film showing the production of the *Daily Mail* was published by one of our leading makers three or even four years back and since then there have been similar subjects in which *The Tatler, Lloyd's News, Philadelphia Record* and other papers figure. As a measure of safety a study of the file of the *Weekly* may be recommended to writers without any first hand knowledge of their own of the trade.

* * *

A facetious correspondent writes to point out that we are missing an opportunity by printing the true number of each week's issue on the cover. Last week's paper bore the number 72 and our correspondent suggests that we might as well make this 172 or 100,072 and so gain reputation from the great age of the paper, as he states other papers have been known to do.

* * *

There are several reasons why we don't intend to do this. In the first place, the Weekly has been in existence 72 and not 172 weeks, and we are content to rely on the reputation which we have gained in that period rather on that to be secured among the unthinking by a fraudulent representation of the kind indicated. Another all sufficient reason is that 99% of the trade are quite capable of seeing through a subterfuge of this description.

While on the question of age it may be of interest to state that we are the direct successors of the *Optical Lantern Journal*, which in its turn succeeded the *Optical Magic Lantern Journal* founded by Mr. Hay-Taylor over 20 years ago, before the kinematograph trade came into being. The birth of living pictures was first indeed recorded in the *Journal* and, as the kinematograph gradually ousted the old lantern, the matter in the periodical came to deal more and more with living pictures, until close upon two years ago the great growth of the trade made a weekly publication possible.

* * *

I wonder if any of my friends have had the luck of Mr. Cross in their collections or money taking? Yesterday he showed me an Elizabethan 6d. dated 1566 worth about 14/- which someone had deposited in his collection box. He would like more if his charitable friends would oblige.

* * *

Among several interesting letters with regard to the suggested Clearing House is the following from Mr. J. Duckworth, of the Central Hall, Colne. "In reply to your favour *re* 'A Clearing House for Films,' I wish to say I am not a large buyer of films, for the reason that my entertainments are run chiefly with hired subjects. The idea of such an institution strikes me as an exceptionally good one, and I believe its usefulness to exhibitors would be far greater in the long run than can at present be foreshadowed, and I shall look forward with interest to the Kinematograph Weekly for further developments." Other exhibitors with views on this question would help us if they would send them along.

* * *

An interesting suggestion has been made by one of our leading picture exhibitors, which I think well merits the considerations of others in the same line. The gentleman in question runs a show up in the North and desires to use artistes in connection with the pictures, but finds he is exhausting the local talent, and that the expense of bringing artistes from London is prohibitive. His suggestion is that a little co-operation between exhibitors throughout the country, most of whom are in the same plight as himself, would be to their mutual advantage.

* * *

I understand that a gentleman in London is prepared to act as booking agent for managers and the idea is that an artiste might be engaged for a series of weeks to appear at halls in the chief towns, from London as far north as Aberdeen. The offer of a long engagement of this sort means that the artiste will accept a smaller fee, while his travelling expenses are also much smaller, so that each manager on the circuit might have London talent actually at a less cost than he is at present paying for inferior local singers. If there are any managers to whom this suggestion appeals, they are requested to send me their names and I shall be glad to forward them to the right quarter.

Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.

WALTURDAW.

You are missing one of the best travel series of the year if you neglect to inspect

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The Features of this Film include

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Round the Shows.

We shall be glad if Showmen and Exhibitors will send us their Programmes, List of Films, or any information respecting their doings.

The New Century Picture Co. have had a record run at St. George's Hall, Bradford, this season.

The Imperial Animated Picture Co. started a two weeks' season at the Montgomery Hall, Sheffield, on Monday last.

Mr. A. E. Coe gave the last of the kinematograph shows for the season in the Chapel Field Gardens, Norwich, on Monday.

The White City is the chief item on the programme of Stoll's Panopticon, Cardiff. It has created exceptional interest and proves a splendid draw. Among other subjects we find Nick Carter, Greed of Gold, and the Eucharistic Congress.

We are glad to learn that Messrs. H. W. & E. Huntingford are booking up dates for missions and institutes with their animated picture show. They are showing at the Crossways, Saturday evenings, which has a six months season.

The Irish Animated Photo Company, in the Round Room, Rotunda, Dublin, closed a very successful season on Saturday night. The pictures have included one of the Eucharistic Congress Procession of Sunday Week.

The Palace, Swansea, is showing At the Cross Roads of Life, Love at First Sight, The Diamond Thieves, Squawman's Daughter, Saved by Telegraph Code, Fatal Love Romance, When Knights were Bold, and the Catholic Procession.

Mr. Louis D. Dickson is to be congratulated upon the success of his picture show in the concert hall of the Scottish National Exhibition in Edinburgh. Hundreds have been turned away nightly, notwithstanding that the building has a capacity of about 2,500. From 8.30 to 9.30 each evening a good film programme is put on, the *pièce de resistance* being a film of the June Pageant which, being of local interest, is always well received.

Pringle's Pictures at Colston Hall, Bristol, are attracting big audiences. At the matinee performance, on Wednesday, 200 boys belonging to the Clifton Industrial School were present by the kind invitation of Mr. R. Pringle. They were not the least interested members of the audience, and at the conclusion of the entertainment they expressed their gratitude by giving three ringing cheers for the proprietor.

Mr. Waller Jeffs is going strong in the Provinces. At Curzon Hall, Birmingham, are shown—The Territorial Army, The two Guides, With the Prince in Canada, Birmingham Fire Brigade at Drill, and some rattling good comics. At the Mechanic's Hall, Nottingham, we get more topicals taken by Mr. Jeffs and such items as Tyrolean Alps, Stadium Sports, Magnetic Removal, Music hath Charms, The Despatch Rider, and Butterflies. At Leamington Spa Assembly Rooms some other excellent subjects are to be met and at the Corn Exchange, Northampton, A Trip to Klondyke is a leading feature.

Mr. G. H. Dymock, the superintendent of the People's Mission at Blackburn, sends us some interesting particulars of the picture shows at the temperance meetings. No expense has been spared in obtaining the best apparatus and consequently quite a high-class show is given. Great care is used in the choice of subjects and judged from any point view, the Free and Easy is a great success, sixteen hundred people having signed the temperance pledge in 18 months. Moving pictures are therefore making conquests in the temperance field.

The Pavilion, Sunderland, provides a good picture show twice nightly at prices ranging from 2d. to 4d. so that its success is not to be wondered at. This week there are many good things in the list of films and we notice that the management adopt the wise plan in their posters of inserting a short synopsis under the titles of the chief films, which this week include Stepfather's Jealousy, Romance of Rome, Universal Flirt, Mermaid under difficulties, Tour through Holland, Child's Gratitude, Flower Girl's Love Story, and Young Magician.

The Fleetwood Co-operative Hall is in the occupation of the Loyal British Empire Co., under the direction of Mr. Thos. Robinson. The company began their nineteenth week at the hall on Monday and signalised the event by putting on an exceptionally good set of subjects, which have been equally well billed throughout the district. Among the titles we notice Saving the Colours, Resurrection of Rameses, Driven by Hunger, These Gents are with Me, Magnetic Removal, Fishergirl's Wooing, Getting Evidence, What a Small Boy Can Do, and Over the Sticks.

The Public Hall, Baillie Street, Rochdale, has been in the occupation of Pringle's North American Animated Picture Co., who continue their season this week with a programme including Nero, Hurrah for Freedom, Photographer's Flirtation, Bridal Couple Dodging the Camera, Levitsky's Insurance Policy, Greed of Gold, Stricken Blind, Flash James, and Cowboy Baronet. A poster sent us displays the titles of these subjects and the additional attraction of the appearance of Miss May Taylor to great advantage and the use of two colours should increase the effect upon the public.

The Gem, Great Yarmouth, of which we show a photo, accommodates about 1200 people, and during the summer (July 4 to September 20), has given a continuous show from 11 a.m. to 11 p.m. The average attendance in August was 10,000 daily. At the present time two shows are given nightly, with matinees Sunday, Thursday and Saturday. The Gem is controlled by the Yarmouth Amusements Centre, Ltd., of which Mr. C. B. Cochran is acting director. The front is a very inviting structure with 2500 lights on it. In addition to several posters the management forward a smartly written leaflet they are distributing, which begins with a dissertation upon the clam and artfully works round to a recommendation of the picture show. The Gem people give other evidences of their up-to-dateness in some other handbills posted us in which the titles of special subjects are boldly set out. We notice Lion Hunting among these. The management of this enterprise certainly earn the patronage which we understand they are receiving in such generous proportions. The programme for to-day and until Thursday, when the films are changed, is The Shaughraun, Dressmaker's Dummy, Bad Shilling, Only Thoughtlessness, Work Made Easy, Jealous Wife, Crazy Conjuror, Flower of Youth, Two Guides, Collecting Postcards, Robber's Sweetheart, and Roll Around (the skating craze).

Nothing but good news reaches us regarding the "Gaiety," Mr. Dove Paterson's new venture in Aberdeen, which we hear is pulling the crowds better every day. Mr. Paterson is a born showman, while he is awake to the useful possibilities of the local press. On top of this the films are always well selected, as will be seen by reference to the following list of some of this week's hits—Visit to the Franco-British Exhibition, Call Me at seven o'clock, Oh that Band, Guardsman's Bride, Depilatory Powder, and Bully and the Recruit. There are also illustrated songs and a "Pictorial Trip" under Mr. Paterson's direction—this time to London.

Living picture entertainments in Walsall have "caught on" immensely—the touring companies have had the run quite long enough—and now that a permanent picture entertainment house has been established at the Imperial Hall, under the Moss-Stoll management, patrons are assured of a capital evening's enjoyment. There is a constant change of programme, and the pictures are quite free from the flickering which is so evident in some of the touring-company productions. Already every success has been attained. In addition to some excellent pictures this week, variety turns of the highest order are given, and highly appreciated.

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LIVERPOOL.

Local and Topical Films are always a draw—include them in your Programmes and Increase your Profits.

Expert Operators.

Best Cameras.

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Best possible results always assured.

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Events of Local Interest Kinematographed, Developed, Printed and Exhibited Same Day. Our Speciality.

Experienced Kinematographers with Cameras dispatched on a moment's notice to any part of the United Kingdom.

Telephone 6782 Central.

Telegrams, "Films, Liverpool."

Mr. Walter Clement Tyler's Presentation on his Retirement.

The staff dinner of Walter Tyler, Ltd., was held at the Holborn Restaurant on Wednesday, 23rd September. Mr. Harold Bishop, Chairman of the Company, having on his right Mr. Walter Tyler, and on his left Mr. F. Fullagar, the guests of the evening.

Altogether thirty members of the staff were present. After the loyal toast had been duly musically honoured the Managing Director, Mr. E. Holman Bishop, in proposing the toast, Walter Clement Tyler, said he found it difficult to strike the exact note of what was in his mind in proposing the toast of the evening—indeed, among the staff of W. Tyler, Ltd., it was quite superfluous to expend time and words in proposing Mr. Tyler's health, but he felt that all present looked to him in a measure to voice their feelings of affectionate regard for Mr. Tyler, the Founder of the Business, who had called it into being and expended ungrudgingly time, talent and labour, so that to-day the name of Walter Tyler was known throughout the length and breadth of the world, and was indelibly associated with lanterns and lantern slides and photographic sundries, and better still, in these articles that name stood for the highest degree of excellence. That, however, was not the point he desired to labour, but what he particularly wanted to voice were the feelings of goodwill and affection, felt by the whole staff for their late Chairman, who in his retirement could feel that he had not only in his successful life's work established a flourishing business, but that he was retiring from that business, having won the affection and regard of all with whom he had been associated.

The whole of the Staff from the highest to the lowest had joined in subscribing, and he had the pleasure of presenting to their founder a gold watch and an illuminated address, and hoped that Mr. Tyler would long live to use it in his retirement from an active interest in the business.

Mr. W. C. Tyler, in responding, said he was very touched indeed to receive this token of goodwill from the Staff of the business, the establishment of which had been his life's work. He saw round the Board many who had been associated with him for more years than he cared to remember. It was to him a great wrench to give up active work in the business but the process had been gradual for the past three years. He had been gradually retiring, and the time had come when he was compelled to sever his active connection entirely but he would continue to take a very real interest and his services would always be at the disposal of the board. One point he particularly wished to mention was that before he decided to retire he had found in Mr. Holman Bishop an able and competent man to fill his place and he was confident that with him as Managing Director the policy of the Board would be successfully carried out. At no time in the history of the Firm had it boasted so efficient a staff, particularly in the departmental heads. He could not help feeling the severance was a great wrench, and if anything could compensate him it was the kindly feeling that had prompted this Presentation and the way the toast of his health had been received.

Mr. W. H. Palmer, in proposing the health of Mr. F. A. Fullagar, said thas Mr. Fullagar's retirement from the Board was regretted by the directort and staff alike. As all his hearers were aware, Mr. Fullagar had decided to launch out into entertaining the multitude by Bioscope Shows, and he understood that to-day he had two halls running successfully. He was sure he voiced the wish of all his hearers in wishing long life and unalloyed success in his new venture. They all knew Mr. Fullagar's capacity for work and enterprise, and he only expressed the wish of all when he said that he hoped at the evening of his career he could look back to as successful a conclusion to his efforts in his new venture as had attended Mr. W. Tyler.

Mr. Fullagar in responding thanked Mr. Palmer for the kind way he had proposed the toast and all present for the cordiality with which they had received it. He felt that in his new undertaking there was of necessity a considerable amount of hard work and judgment required. Regarding the former, he thought he might fairly claim to be a worker and as to his possesion of the latter events only could prove. He would always entertain the kindest recollections of the time he had been actively connected with Walter Tyler, Ltd,, and again cordially thanked all for their good wishes and the way they had received the toast of his health.

The toast of the prosperity of the firm was proposed by Mr. Walter Tyler, and responded to by Mr. E. Holman Bishop in the absence of the chairman, Mr. H. R. Bishop, who had to leave early.

MISCELLANEOUS ADS.

6d. per line (10 words).
Three insertions for price of two.

SITUATIONS VACANT AND WANTED.

OPERATOR with own Machine, "Urban's latest type," desires Engagements lime or electric. Partnership considered.—A. R. W., 92 Croydon Road, Plaistow, E.

OPERATOR Wanted for six months, may be permanency, in North of England State terms and experience.—"25," Kinematograph Weekly, London.

APPARATUS FOR SALE AND WANTED.

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RE-WINDERS for Films—Every Operator should have one, 4/6 each, post free from H. B. Hurst, Sadiergate, Derby.

WANTED TO SELL, Kinematograph complete with 2000 candle power jet, or fitted with arc lamp, resistances, etc. A great bargain. Offers to Browning, Denholm, Gt. Eastern Avenue, Southend-on-Sea.

WANTED Bioscope to Hire for a few weeks. State terms and particulars to Wakeley, 45 Adelaide Road, Hampstead, N.W.

WANTED TO BUY, Bioscope Outfit, must be good and cheap for cash, approval.—Charles, 10 Cornwall Road, Stroud Green, N.

CINEMATOGRAPH with Lantern Lens, Jet, Tray, 6 spools and 2 boxes complete £6 10s. Approval if desired.—Moody Bell, Cheltenham.

FILMS FOR SALE AND WANTED.

TYLER'S Weekly Clearance List of Films. Great bargains free on receipt of post card. **Walter Tyler, Ltd.,** 48, Waterloo Road, London, S.E.

FILMS WANTED in good order. State Subjects and Price to Reed Brown & Co., 148 Westgate Road, Newcastle.

10,000 FEET of Films, good subjects, to clear.—Rowbottom & Hope 407 Collyhurst Road, Manchester.

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SONG SLIDES on Hire, American & English, largest selection, moderate terms.—**Walter Tyler, Ltd.,** 48, Waterloo Road, London. Lists Free.

WANTED, Second-hand Comic Slides, must be cheap and good condition.—J.C. Box 177, Weekly Office, Tottenham St., London, W.

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TO BE SOLD. The ALCAZAR Shoreditch Church, now doing a big Picture Show Business, but capable of great things in right hands. For terms, etc.—Apply Mr. Chas. Mandell, 426 Strand, W.C.

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KEEP YOUR SHOW VARIED by interspersing the best talent. The Regent Concert Direction provide Vocalists, Instrumentalists and Entertainers at short notice on the best terms. Write for prospectus.—Manager Regent Concert Direction, Regent House, Regent Street, W.

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NICK CARTER, THE KING OF DETECTIVES (Eclair Film)

ENTITLED—

THE JEWEL AFFAIR

READY NEXT WEEK. Full particulars on application.

A further exploit of this famous character, which will be generally voted even better than that issued last week.

Mr. Henpeck's Adventure with a Burglar.

Wifey goes to bed leaving her obedient hubby busy clearing up the place. Henpeck grows tired and goes to bed, but is awakened by Mrs. H. who hears a burglar entering by the window. Henpeck courageously pulls the man from under the bed, where he has taken refuge, and at the point of the revolver, takes him downstairs and makes him take his place as housemaid, when everything is done receiving rapturous embraces from his wife, who is surprized and delighted at his courage.

Length 320 feet. **Price £8 0 0 (less 33⅓ per cent).**

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A real clean Williamson Comedy. **One of our best.**

It will appeal to every lady who shops, and to every man that goes with her.

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The Week's News.

Free Slides.

We are asked to state that the Motor Union's collection of lantern slides is at the service of members and affiliated clubs for the lectures on the usual conditions. There are one thousand slides in the list, copies of which can be obtained on application to the secretary, 1 Albemarle Street, Piccadilly, London, W.

Slides of the White City.

The many enquirers who have written to us regarding slides of the Franco-British Exhibition, will be interested to hear that Messrs. Walter Tyler, Ltd. have an excellent set of 52 slides dealing with this subject. Showmen all over the country should be alive to the pulling value of pictures of this great show, particularly for those who are unable to go up to London to visit it.

The Vitagraph Co.

ask us to state that the pressure of work at their Paris factory was so great last week that the staff was unable to print sufficient copies of the subjects advertised in our last issue to supply the English market, and that these subjects have been held back and make their appearance this week, in addition to the usual four new films. It is gratifying to learn that the demand for Vitagraph Films in America also keeps up so well that the company have been compelled to still further add to their weekly issue of new stuff.

The Arrival of the American Fleet at Sydney.

The enterprise of Mr. West has been given another outlet in the splendid series of pictures illustrating the arrival of the American Fleet. That disclosing the manoeuvring of the battleships outside the Heads is the finest study yet taken in Australia. The series was supplemented by views of all the official functions. These include the official landing and reception at Farm Cove, the procession through the streets, the luncheon to officers and men, and views of Sydney's decorated streets.

Suicide before Living Picture Camera.

A tradesman at Trélon has committed suicide before a kinematograph camera. Having focussed the machine and set it running, he proceeded to kill himself. The films are perfect, each movement of the unhappy man being faithfully depicted. He is shown looking for a chair, seating himself on it and loading his revolver, remaining a while in thought before his mirror, and then suddenly starting up and blowing out his brains. These last pictures are of an indescribable realism, and reproduce the awful scene in all its tragic details. Fortunately the police were able to confiscate the films, the exhibition of which might have led to dire consequences in the case of morbid or nervous spectators. Needless to say these facts (?) are from the daily papers.

Mr. F. A. Fullagar

reports good business at his new premises in Cecil Court, the demand for song slides having exceeded his expectations. This week he has illustrated "Bombardier," the latest Francis, Day & Hunter hit, a song with a remarkably catchy refrain which should be a great favourite. Mr. Fullagar's various shows all report good business —Master Frisby, the boy soprano, having packed the Montpelier, Walworth Road, nightly, while the Prince's Hall, Southend, last Thursday had the honour of a visit from the Mayor and Mayoress accompanied by several Aldermen and Councillors. There was a long list of artistes in addition to the pictures and at the close His Worship warmly congratulated Mr. Chapman, the manager, on the fare provided.

Stage Effects.

The manager of the Manhattan Theatre New York, has added an adjunct to his moving picture equipment in the shape of a portable cabinet of effects, said to be the only one in America, built by Pathé Frères, of Paris. The cabinet contains over fifty effects, which can be operated by one man pressing buttons or turning cranks arranged conveniently for quick manipulation. All kinds of bells, gongs, street sounds, crashes, etc.. can be imitated with remarbable fidelity, adding immensly to the effectiveness of moving pictures as they are being projected on the screen. We have heard many rumours of the importation of this novelty into England and if its capabilities are as stated, the trade would doubtless welcome it.

Urbanora House

is rapidly becoming a recognised rendezvous for people of notability. On Thursday last the Urban Company had the pleasure of entertaining a further party of distinguished guests in their magnificent projecting theatre. On that occasion Archbishop Bourne, his chaplain, and most of the leading dignitaries of the Roman Catholic Cathedral at Westminster attended to see the reproduction in living picture form of the recent Eucharistic Procession. Advantage was also taken of the visit by the Archbishop, to see various other pictures illustrating Roman Catholic ceremonies in various countries, notably the celebrations at St. Peter's College, N.S.W, and the Corpus Christi Procession in Austria Hungary, the Procession of the Holy Blood of Bruges, and the Monument at the Healing Waters of Lourdes. These subjects had been inspected on an earlier occasion by the Greek Archimandrite and other Roman Catholic celebrities, who, with one accord, were loud in their praises of the scenes witnessed and their presentation in picture form. The films appealed, perhaps, most strongly to the Archimandrite, as it was actually the first occasion upon which he had seen an animated picture.

High American Tariff on Imported Subjects.

American film importers are much interested in efforts that are being made by some of their number to secure a change of the United States Treasury Department ruling fixing the rate of duty on imported films. Appeals from the decision of the Collector at the port of New York have been filed, and the matter will be heard by the Board of United States General Appraisers. The tariff law contains no schedule covering moving pictures as such, and they are now being classed as celluloid, the duty on which is 65 cents per pound and 25 per cent. ad valorem. The importers claim that they should be assessed at 25 per cent only as photographic dry plates. It is estimated that moving picture films to the amount of over £200,000 are being imported through the New York Custom House annually. The importers who are effected most severely by the present rate are the Keine Optical Company, the Great Northern Film Company, the Society Italian Cines, and Williams, Brown and Earle, as they import all the positive copies they handle in this country.

Presidential Candidate Kinematographed.

It is said that William Jennings Bryan, Democratic candidate for the U.S. Presidency did some posing in Chicago in order that his admirers all over the country might have an opportunity to catch a glimpse of him in action. His ride from the railway station to the Auditorium was arranged by a moving picture concern, and he obligingly gestured and moved about for the benefit of the camera in an auto ahead of the one in which he rode. Once the procession was halted, while an employe of the picture company rushed to the side of the candidate's motor-car and carried on an animated conversation entirely in the sign language. At the hotel the candidate's car drew up to the curb in a sweeping curve. The picture machine failed to catch it. The car whirled away and again came to the curb with a flourish. Again the machine refused to work satisfactorily. A third time Mr Bryan ordered his car swung out into the street and back again. This time all worked in harmony, and the pictures will show Norman E. Mack, Col. John I. Martin, and other Demortatic leaders lined up along the curb in front of the Auditorium wafting a cheerful greeting as the auto swings the broad, expansive smile of Mr. Bryan into view.

A Fine Record

in animated picture production was created last week by the Gaumont Coy., of Chrono House, London. The occasion was the unveiling of the Worcestershire War Memorial on Wednesday last. The Gaumont Coy. were commissioned by Mr. Arthur Carlton of the Theatre Royal, Worcester, to secure a film of the event, so one of their expert operators with a Chrono Camera proceeded to Worcester in the morning. Having secured his picture he caught the 2 p.m. train to London, arriving there 4.15 p.m. He motored with all haste to the firm's works where the film was immediately taken in hand and developed; and afterward despatched to Worcester, where it arrived at 8.53 The film when shown was received with great applause and was of such fine quality stereoscopically, that the inscription was easily distinguishable on the monument. The Gaumont Coy., are to be congratulated on their enterprise and smartness. The following letter was received by the Coy., from Mr. Arthur Carlton :—"I should like to thank you very heartily for the great pains and trouble that you took to produce the films of the Unveiling of the Worcester Memorial. We received the first part of the film here at Worcester punctually at 8.53, and showed it at 9.15. It caused very great excitement at the Theatre. I think without doubt it must be a *record for animated Photography in this country*, as of course your man had to travel to London and send the film back here in time for our show."

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Mimi, the "Model."—Karl passes a restless night—Mimi reproaches for coldness—He promises to visit her—Olga and husband meet Mimi on stairs—Karl and Olga feel an influence—Strive to resist—Husband departs.

The Tempter Appears.—Preparations for sitting—Olga removes waist—Startled by sudden appearance of Devil—His cynical philosophy overcomes scruples—Terrifies Olga—She rushes from room.

Karl and the Devil.—Devil praises Olga—Urges, hints, promises—Forces invitation to ball from Olga—Karl and Olga about to kiss when husband arrives—Embarrassment—Devil satisfactorily explains.

Mimi and Olga Meet.—Mimi calls—Devil hides her—Makes Olga jealous—Reveals Mimi—Karl tries to explain—Olga leaves—Karl goes to Mimi's house.

The "Lost Sovereign."—Karl tries to resist temptation—Devil tells story—Shows how he may lose Olga—Maddens Karl—Threatens to shoot—A sneer calms.

At the Ball.—In honor of Elsa—Olga match maker—Devil creates commotion—Powerless against Elsa—Controls Karl and Olga.

A Devil's Trap.—Commands Olga fo cloak—Karl fears an elopement—Husband removes cloak—Karl confused—Devil gloats.

The Devil's Letter—Olga decides to write Karl—"Never to see her again"—Devil dictates—"I love you, I am yours; take me"—Olga tries to recover letter—She faints.

Tempter Triumphs.—Olga visits studio—Devil gives a letter to Karl—He burns it—Goes to his room—Olga chagrined—Turns to depart—Devil intercepts—Gives her real letter—She rushes to Karl's room—Devil watches—His work accomplished.

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No. 1—The Moir-Burns Boxing Contest (Chas. Urban Trading Co., Ltd.)—December 12, 1907.
No. 2—The Dog Outwits the Kidnapper. (The Hepworth Manufacturing Co.)—April 30, 1908.
No. 3—Romeo and Juliet. (The Gaumont Co.)—June 18, 1908.
No. 4—Snatched from a Terrible Death. (The Hepworth Manufacturing Co.)—August 6, 1908.
No. 5—The Paris-New York Motor Race. (The Star Film Trading Co.)—August 27, 1908.
No. 6—St. Kilda, Its People and Birds. (Williamson & Co.) — September 3, 1908.
No. 7—Bear Hunt in Russia. (Nordisk Films Co.)—September 10. 1908.
No. 8—The Missionary's Daughter. Clarendon Co. September 17, 1908.
No. 9—Nick Carter. Walter Tyler, Ltd. September 24, 1908.

Remarkable Film Subjects.

No. 10.

Tomkins Buys a Donkey.

(The Hepworth Manufacturing Co., Ltd.)

Specialisation has not become such a feature of the film trade as of some other industries, but anyone who is in the habit of seeing film subjects regularly cannot fail to have been struck with the fact that quite a number of firms pay particular attention to the production of one class of film and excel in this particular field more than in any other. If we were required to cite a name in support of this assertion we could not do better than give that of the makers of "Tomkins Buys a Donkey." Ask the average member of the trade what he thinks the best Hepworth subject and the odds are that if he does not select "Rover" he will pass it over only in favour of one of the later Hepwix animal studies—The Dog Outwits the Kidnapper, Black Beauty, or Dumb Sagacity.

The Hepworth Co. are so strongly associated with films of this class that when Mr. Parfrey told us of "something special" in the course of the week, we merely asked whether it was Black Beauty or Rover this time. As it happened it was neither, but we were right in assuming there was an animal in the case, and our anticipation when we repaired to the projecting room was not lessened by the fact that the animal was that most unpromising of quadrupeds—a donkey!

"Tomkins Buys a Donkey" differs from most of the earlier Hepwix films of this class, in that it is a comic. Tomkins' donkey is quite an ordinary donkey, remarkable only in the fact that it possesses all the bad traits of its race in rather greater measure than usual—and the humour is derived from the unsuccessful efforts of its owner to bend his steed's will to his own—efforts which are ludicrously unsuccessful and are at last abandoned altogether, leaving the donkey victor.

The opening scene shows Tomkins—a stalwart young countryman—in company with a couple of horse dealers, who parade a variety of mounts for his inspection. One after another, these—horse, pony, etc.—are rejected, but a donkey immediately takes Tomkin's fancy, and he pays for it and leads it away. In the street he attempts to mount and at this point the fun begins. The donkey shies vigorously directly Tomkins alights on the saddle, hurling him to the ground, and a delightfully humorous struggle takes place between man and animal, the moke eluding his frantic owner with the greatest ease and calm and Tomkins, getting gradually warmer, at last giving it up, and leading the donkey to the stable. No sooner are they both inside than the planks in the front of the hut begin to fly out under the kicks of the animal and Tomkins himself, followed by the animal, soon flies out, recaptures the donkey after a struggle, and leading him to a field, attempts to reharness him. This is unsuccessful, and Tomkins decides instead to harness him to a farm cart and does so after a struggle, but as soon as he mounts the cart the donkey turns round clear of the shafts, which tip up and deposit Tomkins on the back of his head.

The Bargain.

Kicked into the River.

Trouble with the Vegetable Barrow.

There follows an amusing series of scenes in which Tomkins is kicked into the river by the brute, and in the street comes to grief among the goods on a greengrocer's barrow, after which he leads the moke back to its original owners and hands it over to them as a gift.

The humour of this subject is of a kind not easily described. The most blasé of film buyers will find it hard to restrain a smile at the luckless Tomkins' antics and the film's effect on the average audience should be phenomenal.

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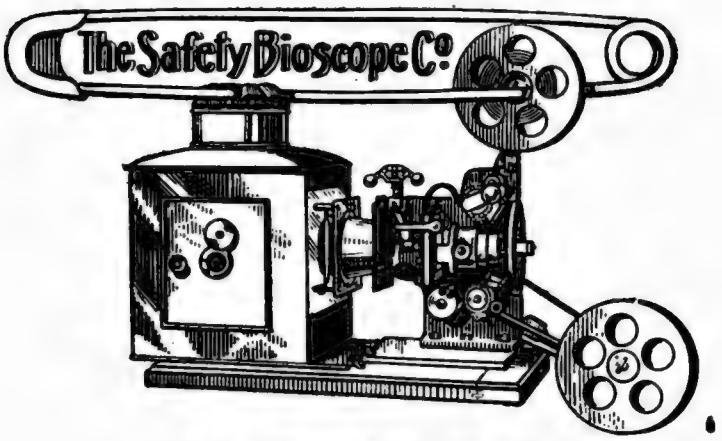

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The Latest News from Paris.

By Our Special Correspondent.

Thefts of films and Kinematograph requisites.

These are becoming so frequent that it is necessary that decisive measures be put into force to stop them. There was a time when the solidarity existing between showmen and manufacturers or dealers in kinematographic requisites was sufficient to assure the capture of robbers of films and apparatus and in consequence the culprits were at a loss to know where they could dispose of their larceny and in their ignorance were easily traced and arrested. The development of the trade has produced rogues who are only too happy to profit by buying stolen goods. The only remedy as far as I can see would be for showmen to engage only those operators who have a reputation for honesty, and are known to the trade as not likely to be tempted to appropriate objects left in their care in the different shows in which they are employed.

Film makers and the Law.

Apropos of the carriage driven over the cliffs, I understand the film company will be prosecuted for misdemeanor and the same society will have a civil suit brought for having taken moving pictures of the "Arle'sienne"—the master-piece of Alphonse Daudet which belongs to the repertoire of the National Theatre Odeon. These pictures are being shown in several places in Paris—the actors of the Odeon having been engaged to go to Arles, in order to be photographed on the very spot where the plot is taking place, for that purpose. They must have got a very big fee for their services. The question naturally is, was the film company entitled to take the plot of a literary work which constitutes one of the chief resources of the Odeon? That is the question the Tribunal will have to solve and it is such an important one that directors of theatres and authors are anxiously waiting the result.

With the Inventors.

A new shutter is the invention of an engineer of Lille, who has placed a model at the disposal of kinematograph manufacturers. The trial of this shutter, applied to a Pathé projector, gives the following results during a minute's run through of light on a screen. The screen is lighted during fifty-two seconds, whereas the darkness thrown by the shutter does not exceed eight seconds. The mechanism of the apparatus is very simple and its cost moderate.

Novelties in Kinematograph Apparatus.

A question is being ventilated here as to whether the oscillation of kinematograph apparatus causes increased fatigue to the eyesight. It is evident that all oscillations are caused by imperfect apparatus. The actual projectors throw on the screen films composed of an undetermined number of photos, each view stopping during one-thirtieth of a second before the lens, after which comes a dark part having the same duration, thus allowing a second photo to occupy the place of the first.

The oscillations are produced by this changing of light and darkness on the screen. The quicker the views are passed through, the less these oscillations are noticeable. Up to now all efforts made to obviate this inconvenience have not succeeded. It has been slightly attenuated by shutters producing less darkness, but it then becomes absolutely necessary to augment the power of the light which causes great fatigue to the eyesight of the audience who are not placed either at the end of the room or in the middle of the hall.

An inventor proposes a shutter suppressing all oscillations and allowing the films to pass successively without any intervals and doing away with all the epileptical movements to which we have been accustomed. The views are passed as slowly as desired without it being possible to notice the changing of one view to another. Any films may be used, but if views are taken by a special camera having a lens similar to the projector a much better result is obtained. The foggy appearance of certain films would be reduced and quite possibly done away with altogether.

Much more light could also be obtained with the same power of electricity, thus assisting projection in towns where electrical power is not so strong as in other places. Naturally the question of intensity of light would apply to all the systems actually in use—acetylene, oxyetherin, etc., etc.

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Correspondence.

KINEMATOGRAPH DANGERS.

To the Editor, "Kinematograph and Lantern Weekly."

Sir.—It is now two months since the letter appeared in the K & L. Weekly under the heading of "Kinematograph Dangers Ended," but I notice you still report film fires, so I conclude the danger is not ended yet. On referring back to the letter I read that Mr. Reynolds and committee viewed the apparatus and were so delighted with its automatic working that he proposed an addition to the kinematograph regulations requiring the use of some such apparatus. The motion was carried with enthusiastic unanimity and has now become a part of regulations governing the use of kinematograph lanterns in theatres and premises licensed by the L.C.C. If this is so, can you tell me where the device can be seen, as I should very much like to get my machine fitted as soon as possible. In answer to my last letter you promised a report of the Gaumont apparatus, as this question is of great importance to me and no doubt to others, this information would be welcome.

Yours etc., "Andy."

[A description of the Gaumont fire quenching apparatus will appear in our special issue on October 15th.—Ed.]

Readers will do us a favour by mentioning the "Weekly" in any communications with Advertisers.

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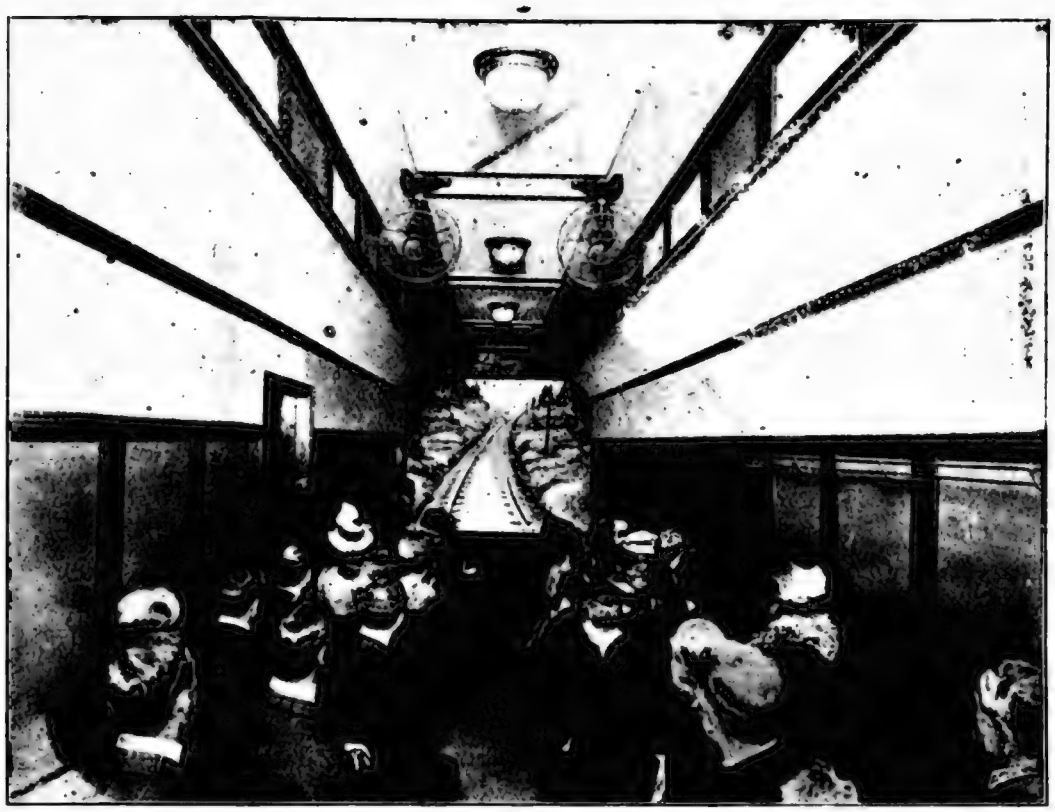
Picture Shows as I See Them.

By Stroller.

No. 2.—A Trip by Hale.

THIS week I cannot find sufficient praise to bestow on the splendid program witnessed at 165, Oxford Street, the location of Hale's Pullman. The program that was put on was a Visit to Rome, a Trip through Amsterdam, and A Tour through Canada, all three taken by their own men in a way that showed that they have studied the idea of combining in tabloid form the leading features of the various cities. In the Journey through Rome, one could readily believe we were on a tramcar; the rumbling of the wheels, the clanging of the bell to clear the traffic, the motion of the vehicle when rounding corners and the other effects were well-timed, free from exaggeration and as natural as one could desire.

The pictures reflected the highest credit not only on those who had taken them, but upon the management for only using perfect prints. No scratches or blemishes were to be found and the clear quality and excellent films were certainly above the ordinary. When we came to Amsterdam, this quality was enhanced. The industries, such as cheese-making, the curious and quaint dresses of the people, the canals, etc., gave one an excellent impression of the country and one of the finest films of a storm at sea that I have ever seen made a splendid climax to the subject. From an educational point of view, as well as from the amusement side, Hale's Tours are to be commended and I should personally like to see larger crowds attracted to the entertainment.



PASSENGERS FROM OXFORD STREET TO CANADA.

Mr. Gilbert Large, the genial manager, informed me that there has been a considerable increase in numbers during the last week or two, now that the novelty of the Franco-British Exhibition has worn off. I can well understand people who have been to one of the performances wanting to come again and that frequently. The cars are comfortably fitted and well ventilated, but what is a greater consideration from my point of view, the projection is as near perfection as one can wish and the subjects projected original and of high merit.

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AN INDIAN'S HONOUR *Copyright, 1908, by The Vitagraph Company of America.*

In a frontier gambling saloon an Indian kills a gambler with whom he had quarrelled over a bet. As he is led away by the sheriff, another of his race offers himself as substitute until the time set for the execution. The condemned man starts on a spree and does not recover his senses until the fatal day, and is 50 miles away with no money. All resources failing the journey must be made on foot. With great difficulty he reaches the jail just in time to save his substitute from being hung but drops dead from the over-exertion. **A Sure Winner.**

Length 664 feet. **Code "Indon."**

THE PROMISE. Henri Promises Never to Gamble again.

Copyright, 1908, by The Vitagraph Company of America.

Three friends call and ask Henri to play roulette at the club. His wife objects and he stays at home. He falls asleep and dreams of wondrous winning, of a quarrel with one of his friends, and of accidentally killing his child. For this he is taken to prison and later to the guillotine. Just as the knife is falling he wakes with a start. His wife is slapping him on the shoulder. Henri tells of his dream and vows never to gamble.

Length 318 feet. **Code "Prom."**

THE WATER SPRITE. A Legend of the Rhine.

Copyright, 1908, by The Vitagraph Company of America.

Count Rudolph, a bankrupt, is harassed by creditors demanding settlement. While meditating on the river bank, a water sprite appears, escorts him to her cave, gives him money and jewels upon his promise to return to her. Back to earth Rudolph forgets his vow and is about to wed another when the sprite appears during a thunderstorm and takes him away.

Length 518 feet. **Code "Waspri."**

THE LITTLE DETECTIVE. *Copyright, 1908, by The Vitagraph Company of America.*

A woman in looking over a house is set upon and murdered. The villain in escaping drops a watch which is picked up by a boy who traces the murderer to his quarters. Meanwhile an Italian ragpicker has been arrested, and, all circumstances pointing to his guilt, is imprisoned. The boy after trailing the guilty man goes to the station house and relates his experience. Officers accompany the "Little Detective" to the shanty where the murderer is captured with money and valuables belonging to the victim.

Length 438 feet. **Code "Litdet."**

THE FEMALE POLITICIAN. Mrs. Bell is Nominated for Mayor.

Copyright, 1908, by The Vitagraph Company of America.

Mrs. Bell receives the nomination for Mayor and proceeds to canvass the town in quest of supporters while hubby minds the baby and does the housework. The morning paper comes out with a cartoon of the lady and her husband which so enrages her that she resigns her candidacy.

Length 492 ft. **Code "Female"**

THE VIKING'S DAUGHTER, or A Story of the Ancient Norsemen.

Copyright, 1908, by The Vitagraph Company of America.

Olaf, the Viking, returns from war, bringing as captive Alfred, a young Saxon. The High Priest of Odin decrees that the Saxon be offered as sacrifice the next day. He is about to be killed when a messenger gives the alarm of fire at the castle. Alfred is released, hurries to the burning building, rescues the "Viking's Daughter," for which brave act he is granted his freedom, and given the hand of daughter in marriage.

Length 447 feet. **Code "Vikdau."**

LOVE LAUGHS AT LOCKSMITHS.

Copyright, 1908, by the Vitagraph Company of America.

A vintner wishes his daughter to marry a wealthy brewer. The girl rebels and is imprisoned in a wine vault on a bread and water diet. Her accepted lover, a young clerk, goes to her rescue and the pair escape before the parent and brewer can intercept them.

Length 552 feet. **Code "Lovloc."**

CAPTURED BY TELEPHONE.

Copyright, 1908, by The Vitagraph Company of America.

A small boy and his sister make a telephone by attaching two tin cans to the ends of a piece of twine. One end is put in the nursery while the other is fastened inside the chicken house. That night a thief attempts to steal their chickens and is detected by the strange noise being transmitted through the telephone. The boy rouses his father who captures the prowler.

Length 360 feet. **Code Word "Captu."**

SELLING AGENTS:—Spain, Barcelona; Hungary, Budapest; Italy, Turin; Argentine Republic, Buenos Ayres; Germany, Berlin and Hamburg; Denmark, Copenhagen.

Note Change of Address:

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THE

Telegrams: "VITGRAF, LONDON."

VITAGRAPH COMPANY OF AMERICA,

25, Cecil Court, Charing Cross Road, London, W.C.

NEW YORK: 116, CHICAGO: 160, Randolph St. PARIS: 15, Rue St. Cecile.

New Films and their Makers.

Wrench Film Co

The above firm has evidently made up its mind to be absolutely up-to-date and to carry out every detail of the bussiness on the most approved principles. The Wrench Film Co. have submitted to us a copy of their list which is certainly novel and "got up" in the highest style of the printer's art. It consists of a folder neatly bound in green cloth and embossed in gold on the cover "Wrench Films." The particulars of each film are contained on separate sheets and these are punched so that they can be easily slipped into the folder as they are received. Each sheet is set up in a similar style which is exceptionally neat and attractive. The firm's trade mark, "The World Over," consisting of Iris carrying a length of film through the clouds is printed in pale green as a watermark. The circular itself is printed in black and red and carries the well-known trade mark, which appears on all the firm's productions. We have already drawn attention to one subject, THE LIFE OF A CHICK, and we are pleased to hear that it has had an immense sale, both at home and abroad. Other subjects include PHANTOM GAMES, an excellent and novel trick film; STRATAGEM REWARDED, a good seaside comic; and the SUFFERING SUFFRAGETTES, a typical comic full of mirth and merriment from start to finish. Everyone interested in films should either see the above subjects or secure particulars.

Cricks & Martin

IN HOW THE ARTFUL DODGER SECURED A MEAL we find a country farmer arriving at a hotel for dinner and as he is entering a tramp tries to beg from him but is violently repulsed. Seated at the table he gives his order when the tramp appears at the window and mesmerises the old fellow. The dinner is brought in by the waiter but the artful tramp casts his influence over the table and the various dishes slide to the other end of the table and are secured by the tramp who runs off with them. Having left the window his influence passes from the old gentleman who rouses up and thinking he has been asleep prepares to eat his meal, but on lifting the dish cover is surprised to find that instead of roast fowl, as ordered, he finds a live hen and his bread, beer, etc., is not on the table. He at once calls for the Waiter who is at loss to explain the change in the dish and the disappearance of the other articles from the table, when he looks out of the window just in time to see the tramp running down the road with them. Both waiter and old gentlemen give chase and overtake the tramp just as he has made himself comfortable on a river bank and commencing to do justice to the meal he has obtained so cheaply.

In the excitement to give the thief a sound thrashing the waiter inadvertently closes with the old gentleman and while struggling they both fall into the river much to the delight of the tramp who takes the opportunity of making good his escape and seeks a more secluded spot and finishes his interrupted meal.

Nordisk Films Co

Undoubtedly, one of the features of the present season, as far as it has gone, has been the high level, technically, of the Nordisk films. Still more pleasing to the showman, however, will be the advance which is noticeable in their plots. The comic element is very much to the fore now, and the comedy is usually good stuff. It is so in this week's DUMMIES ON THE SPREE, in which we are first introduced to a busy tailor's shop in which stands a number of dummies—male and female—on opposite sides of the shop. When the assistants have temporarily left the shop the male figures sidle quaintly over to the female, embrace them clumsily with their empty coat sleeves, and the whole party rush into the street and make their way to an open air bar, where they refresh themselves by pouring liquid on the stumps where their heads should be. By this time the tailor has missed his property and an amusing chase begins and continues through several scenes, the pursuers gradually increasing in numbers. The chase leads through several streets, the movements of the figures being accelerated to a ludicrous degree and numerous collisions occurring before the dummies are collared and loaded on to a barrow, from which they again escape temporarily.

The Nordisk Co. have also a pathetic subject entitled THE SINNER. This is of fine photographic quality. In the opening scene a girl who has been discarded by her lover is about to throw herself into the river when she is stopped by a clergyman and persuaded to become a hospital nurse. Later war breaks out and she volunteers for service at the front, and there are some delightfully staged scenes of the battle field, with orderlies galloping here and there and soldiers falling on every side. The nurse is doing her duty heroically in an old hut into

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*The Sinner	508 feet
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Queen Alexandra Quadrille	312 ,,
Blind	722 ,,
Children of the East	649 ,,
Othello	249 ,,

Lux.
R. Prieur, 68 Basinghall Street, E.C.

• The Fisherman's Daughter	695 ,,
• He did not know her as a Monk	377 ,,
• The Power of the Child	321 ,,
• A Mother's Fault	777 ,,
• An irascible Shrew	420 ,,
Curiosity Punished	367 ,,
Heroic Forgiveness	308 ,,
Gendarme's Tribulation	308 ,,

Sheffield Photo Co.
95 Norfolk Street, Sheffield.

Father's First Baby	400 ,,
English Flower Culture	322 ,,
Little Flower Girl	242 ,,
Stolen Duck	200 ,,
When Boys are Forbidden to Smoke	380 ,,

Cricks and Martin.
London Road, Mitcham, Surrey.

*How the Artful Dodger Secured a Meal	320 ,,
Work of Trinity House—Buoys	300 ,,
Launch of Largest Battleship	225 ,,
Grandfather's Birthday	440 ,,
The Guardian of the Bank	570 ,,
Love's Strategy	255 ,,

Edison Manufacturing Co.
100 Victoria Road, Willesden, N.W.

*The Devil	1000 ,,
Heard over the 'Phone	595 ,,
Comedy in Black and White	225 ,,
When Ruben Comes to Town	800 ,,
Romance of a War Nurse	1000 ,,
Life's a Game of Cards	960 ,,

Kamm & Co.,
27 Powell Street, Goswell Road, E.C.

Mr. Hopkins in the Alps	584 ,,
Electric Magnetic Cable Exhibition	604 ,,

Clarendon Film Co.
Clarendon Road, Croydon.

A Wild Goose Chase	370 ,,
The Missionary's Daughter	672 ,,
John Gilpin	495 ,,
Robin Hood and His Merry Men	486 ,,
"Got a Penny Stamp?"	370 ,,
Old Composer and Prima Donna	695 ,,

Star Film Co.
Rupert Court, Rupert Street, W.

*The Animated Feather Bed	246 feet
*The Magic Piano	213 ,,
*The Fantastical Tambourine	367 ,,
Alchemist and the Demon	200 ,,
Ascension of a Communicant	420 ,,
Burglar's Unexpected Bath	252 ,,

Williamson & Co.
27 Cecil Court, W.C.

*Great Bargain Sale	460 ,,
The Little Mother	600 ,,
Uncle Algy Proves a Good Detective	600 ,,
The Man in Overalls	680 ,,
The Island of St. Kilda	600 ,,
My Wife's Dog	375 ,,

Pathé Frères.
31-33 Charing Cross Road.

*Unfortunate Husband	560 ,,
*A Villain	428 ,,
*New Laid Eggs	495 ,,
*Cabman's Wife	528 ,,
*Thought Reader	595 ,,
*Miniature Circus	643 ,,
*The Faun	445 ,,
*Too Credulous	330 ,,
*Innkeeper's Remorse	379 ,,

Hepworth.
17, Cecil Court, W.C.

*Tomkins Buys a Donkey	325 ,,
*An Egyptian Wedding	325 ,,
*The Lucky Pie	400 ,,
The Deserter	425 ,,
An Unfortunate Bathe	225 ,,
Forced to Consent	275 ,,

Walturdaw Co.
3 Dane Street, High Holborn, W.C.

*Beautiful Scandinavia	320 ,,
Step-father's Jealously	485 ,,
Two Brothers ofthe G.A.R.	600 ,,
Invisible Button	265 ,,
Tottenham *v.* Wolves	295 ,,
Only a Dart	262 ,,
Magnetic Eye	305 ,,

Urban-Eclipse.
Urbanofa House, Wardour Street, W.

*Off to America (2 Sections)	470 & 410 feet
*The Pyrenees	420 ,,
*Manx Motor Races	390 ,,
*Lake of the Four Cantons (Lucerne)	340 ,,
*Review of German Troops by Emperor	— ,,
*Raising of the Gladiator	450 ,,
*Adventures of a Watch	385 ,,
Streets of Paris	290 ,,
Parks of Paris	320 ,,
Voyage on the Nile	310 ,,
Beggar's Dream	540 ,,

The Gaumont Co.
Chrono House, Sherwood Street, W.

*Story of Prometheus	395 ,,
*Father's Day's Fishing	288 ,,
*Fairy's Curse	690 ,,
*Eggs With Care	457 ,,
*Cupid and Psyche	510 ,,
*Farmer's Daughter	610 ,,
Buy Me a Dolly Daddy	340 ,,
Living Blackboard	262 ,,
The Strike of Moving Day	520 ,,
Fido's Taking Way	320 ,,
Eucharistic Procession	213 ,,

Walter Tyler, Ltd.
48/50 Waterloo Road, S.E.

*Mr. Henpeck's Adventure with a Burglar	320 ,,
Weary Willie and Tired Tim on the Mash	315 ,,
Kind Old Lady	395 ,,
Nick Carter (Eclair)	580 ,,
The Unbeliever	315 ,,
Reveller's Dream (Eclair)	265 ,,
The Sheep Stealer	520 ,,
Curate's Honeymoon	420 ,,
Trip through Holland	460 ,,

R. W. Paul
33 Leicester Square, W.C.

*Daddy as of old	340 ,,
Doonas Falls	— ,,
Whaling in Ireland	— ,,

Warwick
113-117 Charing Cross Road, W.C.

*Our Village hold a Marathon Race	422 ,,
*His First Experiment in Chemistry	510 ,,
When Other Lips	— ,,

Vitagraph Co. of America.
25 Cecil Court, W.C.

*The Water Sprite	518 ,,
*Little Detective	438 ,,
*Indian's Honour	664 ,,
*The Promise	318 ,,
Love Laughs at Locksmiths	542 ,,
Captured by Telephone	360 ,,
Vikings Daughter	477 ,,
Female Politician	492 ,,

For the convenience of Buyers, the current week's films of the various manufacturers are now indicated by an asterisk (*) in the above lists. The remaining subjects are arranged in the order of their issue, the most recent being printed first.

THIS WEEK

CLARENDON FILMS.

GREAT NEW COMIC

A WILD GOOSE CHASE.

This subject is a worthy successor to our famous production entitled: "Three Maiden Ladies and a Bull," and shows in a very humorous and exciting fashion the antics of an old gentleman chased by a savage bird through the most ridiculous and painful series of adventures.

The production is specially designed to maintain a continuous laugh from beginning to end, whilst the quality is excellent, and the incidents absolutely original. We are confident of its drawing power.

No. 181 Length 370 ft. Price £9 5 0

LAST WEEK—HUGE SUCCESS—"THE MISSIONARY'S DAUGHTER." Length 672 feet.

Write for full particulars to

Telegrams—"Cinemat, Croydon." **CLARENDON FILM CO., Clarendon Road, CROYDON.** Telephone—155 Croydon

which smoke pours from the battlefield and which is occasionally struck by the enemy's shells. With her is another young lady on the way to her aunt, whom she has never seen, and who is apparently killed by a bullet. Her death tempts the nurse, who takes the letter from her pocket and duly presents it to the aunt, being received without question by the latter. The old lady's son soon falls in love with his supposed cousin and they are engaged, but the idyll is interrupted by the appearance of the real niece, who was not killed after all. The culprit confesses and after hesitation is forgiven and all ends well.

URBAN ECLIPSE-RADIOS

The Urban film of the SALVING OF THE GLADIATOR, secured exclusively by permission of the Admiralty, is a picture of a remarkable feat. It is twelve months since the Gladiator came to grief and the raising operations have only recently been completed. The film which is of remarkably good quality and quite stereoscopic in parts, gives a capital idea of the various preparations made before the caissons were sunk and the vessel finally placed on an even scale. There are capital views of the vessel on its side, then glimpses are given of the preparations made for pumping the hold, in which a semaphone is used to signal instructions. A hose is carried to the side of the vessel on a line and then the pumps are seen vigorously at work ejecting the water in a strong stream. Following this cables are fastened round the hulk and an interesting view is given of the four huge caissons or cammells—resembling nothing more than huge barrels—which are floated by the side of the wreck, flooded with water and lowered. Afterwards the water is expelled by means of compressed air and the caissons assist to right the vessel and sustain it once it has been placed on an even keel.

Urban's have a deserved reputation for magic judiciously blended with humour and in THE ADVENTURES OF A WATCH, issued this week, they have what should prove far from the least successful of their subjects of this class. An opening scene full of quiet humour shows the public presentation of a watch, by the chairman of a meeting, to a young man who has distinguished himself in some manner not indicated. With his prize the hero enters his house, proceeds to the bedroom and hangs it on a nail while changing his clothes. Whilst his attention is elsewhere his young hopeful creeps in, spies the watch, takes it off the nail and makes off. Father, missing his newly acquired prize, turns the room upside down without result and rushes out after the boy, whom he reaches just as the latter is tying the treasure to the dog's tail. The real owner engages in a fruitless chase after the dog in the course of which he climbs a rope leading from the wharf side to a vessel and comes to grief in the mud, afterwards valiantly plunging in the water after the dog without success. The canine as he emerges is spied by another boy who acquires the watch and looking round for mischief, drops it in the mouth of a portly man whom he finds sleeping in a wood. The latter awakes with violent pains and rushes off to an X-Rays specialist. The funniest scene of the subject follows. The doctor places his patient on a chair, puts a board before him and turns on the rays with the result that on the board we are at once shown a view of the man's skeleton with the watch clearly visible. The next operation is an extraordinary one. A board is placed under the patient's chin and doctor proceeds to hack off his head, and, this accomplished, inserts a stick in the neck and succeeds in hooking up the watch—afterwards replacing the head and dismissing a pleased patient.

An interesting subject of Urban's deals with a Review of German Troops by the Emperor William at Berlin. The opening gives a capital close portrait view of the Crown Princess of Germany watching the review. Following comes a picture of the arrival of a number of large motors containing the Kaiser and his staff, and following this we have pictures of the march past—long files of infantrymen, clad in dark jacket and white trousers, making a pretty picture as they cross the field of view. A pretty effect is also obtained as the cavalry pass, the men in white uniforms. A concluding scene shows the Emperor riding down Freidrichstrasse, Berlin, followed by the penron which are invariably carried with him.

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How the Artful Dodger Secured a Meal.

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THE PYRENEES is a strikingly beautiful natural subject. We are enabled to inspect river, mountain, and woodland scenes, are afforded glimpses of the peasantry at work and at play, and are introduced to a charming rustic festival at Fontarable in the course of the subject. Some magnificent effects are obtained in the earlier parts which illustrate some of the natural wonders of the country: the second part includes an amusing view of a bull fight in the Landes. No weapons are used, and the bulls' horns are blunted, and many of the men are tossed without coming to serious hurt.

OFF TO AMERICA has been secured upon the *Adriatic* and the first part of the film shows the vessel leaving Southampton, passing down the Solent, reaching Cherburg in a choppy sea, taking up mails at Queenstown after a lively passage, and passing a man o' war, an effective conclusion showing the vessel gradually receding into the distance. Part 2 is made up of "Scenes on the *Adriatic*." The captain and officers are first seen taking the daily reckoning, and following are views of the amusements of the passengers—cricket on the promenade deck, quoits, and shuffleboard, etc. The lifeboat drill is also witnessed, and an interesting conclusion shows the arrival at New York Harbour, and gives a panorama of New York and its sky-scrapers.

Hepwix HEPWORTH MANUFACTURING Co Hepwix

A strikingly informative film is that issued by Hepworth's with the title "AN EGYPTIAN WEDDING," the first scene of which shows a visit to the barber. A most quaint and interesting beremony is here pictured. The two principal people are seated cross-legged on the ground, with numbers around waiting for their turn. The native barber is active, and cleans off the hair in a most exacting manner. In scene 2 the scribe makes the wedding contract. A large number of Fgyptians are lolling round a table, and the scribe is seen in the centre writing down, in ink, the particulars as they are given to him. It is a short but striking ceremony, and the people are soon fixed up The wedding procession follows. A peculiar medley of figures is seen approaching, in the centre of which are the camels bearing the happy pair. They race round and round the animals, who stride along unmoved by all the commotion. The gaiety is carried on by a band of native dancers, who whirl round and round in ecstacy and delight. The men, holding their spears high, dance in the most frantic way, clashing their arms together as they dash at one another. Women and children, away from the warriors, step joyfully to the music which is extracted by the natives from their rude instruments. As a closing scene two young pretty Egyptian girls kiss us good-night.

Hepworth's also issue THE LUCKY PIE. A tramp climbs into a drain out of curiosity, and, at the other end, emerges in a wash-house. Looking through the window, he sees a garden party in progress, and by passing himself off as a waiter is enabled to mix with the guests and to see the cook pick up a necklace dropped by one of the ladies, and conceal it in her bodice. He determines to obtain the jewels, and overhears a plan which the cook unfolds to her lover, a policeman, to hide them in the crust of a pie. This is done, and the pie left in a secluded part of the garden, and the tramp cuts it open and takes out the jewels before the policemen arrives.

PATHÉ FRÈRES

Among this firm's new subjects is AN UNFORTUNATE HUSBAND. An old man is making preparations to go on a journey, and his young wife is hurrying him out of the way, for she is expecting her lover The latter arrives before her husband is gone, and the wife hides him under the table until the coast is clear. The old fellow leaves, but from the look on his wife's face he judges that there is something on her mind, and he becomes suspicious. He goes outside the door, and makes a noise with his feet, to mislead her and make her think he has gone down the stairs; but instead he peers through the keyhole, and, to his horror, sees his wife and the young man greet each other very affectionately. He hastens to the street, and spies a ladder belonging to a window-cleaner, and, going over, he takes it and carries it to his house, and is about to climb in through his window when the owner of the ladder and a couple of policemen come along and, after a hard struggle, arrest the unfortunate husband as a burglar. In the meantime the wife and her friend escape from the house and elope. The poor husband has a hard time before the magistrate explaining the situation, but finally he is allowed to go home. Upon entering his apartment he is set upon by two burglars and bound hand and foot and left to his fate, while they escape with all the valuables. To add to all, a messenger enters and releases him, and hands him a note stating that he has lost his position through neglect of duty in not making the intended trip.

In A VILLAIN, a beautiful young woman, though happy with her husband, carries on a correspondence with another man. She carelessly drops the envelope of one of her letters in the street, and it is picked up by a man who makes a business of blackmailing. He follows her, and gathers up the fragments of the letters as she throws them away, and, taking them to his room, pastes them together and learns the contents. He goes to her house and asks for an interview, in which he states that he will keep her secret if she hands him a large sum of money. As she has not got that amount she is made desperate, and, going to her room, drinks some poison. Seeing that she does not return, the blackguard hands over the letter to her husband, who is dumbfounded at its contents; then, hastening to his wife's room, he finds her dead with the note demanding money tightly held in her hand. He realizes the situation at a glance, and, seizing a revolver, shoots the blackmailer through the heart.

THE STAR FILM TRADING Co.

7, Rupert Court, Rupert Street, W.

Telephone: Gerrard 1262. G. MÉLIÈS, PARIS. Telegrams: "Stafilm, London."

SUBJECTS FOR THIS WEEK.

THE ANIMATED FEATHER BED	246 ft.	Comical Adventures of a Tramp in a Feather Bed.	Code: "Animated."
THE MAGIC PIANO.	213 ft.	A highly amusing film, showing Professor Musicmad endeavouring to play various instruments but without success.	Code: "Piano."
THE FANTASTICAL TAMBOURINE.	367 ft.	A wonderful trick film, the tambourine being put to many novel uses.	Code: "Tambour."

For full description of these highly interesting productions, refer to "Films and their Makers."

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Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.

All matter and copy of advertisements must be received by **six o'clock Tuesday** to insure insertion in Thursday's current issue.

"THE KINEMATOGRAPH WEEKLY,"
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Editor - ALFRED H. SAUNDERS

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THE GAUMONT CO

There is a long list of good things from this company, which we notice is paying particular attention to elaborate stagings of some of the most famous legends and fairy tales. In this class they have, this week, THE STORY OF PROMETHEUS. The old legend of the successful efforts made by Prometheus to wrest the sacred flame from the gods and his terrible punishment is set out in a series of gorgeous scenes. Every possible method is tried to drive the hero from his purpose—but beautiful women allure him in vain, and other means fail, and at length he secures the torch. His presumption, however, is punished by Jupiter, by whom he is condemned to be chained to a rock, while a vulture perpetually preys on him—the last scene being a particularly striking portrayal of this ghastly fate.

EGGS WITH CARE takes a powerful place among the comic films issued by Gaumont's. The eggs in question are carefully packed in a strong case for a journey, and the latter is liberally labelled "fragile," "breakable," etc., but these inscriptions have absolutely no effect on the persons into whose hands the case falls. It suffers various severe falls, but arrives at its destination at last, and is opened—when to the amazement of everybody a fine brood of chickens step out.

A FAIRY'S CURSE, a pretty coloured production, tells the story of a curse pronounced upon a newly-born female child by an offended fairy—that the girl shall never wed. The babe grows into a beautiful young woman, and attracts suitors innumerable, one of whom she favours, but who before he weds her, has to break the spell pronounced by the fary. How he does this forms the subject of the film.

FATHER'S DAY'S FISHING introduces us to a disciple of Izaac Walton, so devoted to his hobby that as he sits by the side of his wife on the river bank, nothing whatever can divert his attention from his float. Tramps come up and ask for charity—hubby remains deaf to his wife's appeal for coppers. A stranger appears and makes violent love to his wife—he does not turn a hair. One of the children falls into the water—he leaves its rescue to a passer-by and steadfastly keeps his eyes on the water. At last the rest of the family move away exasperated, and a keeper approaches to tell the sportsman that the water is private, but even he has to succumb to the man's impassivity and goes away. At last something occurs which moves the fisherman's interest—his line is jerked, and, with keen anticipation, he pulls it in—and brings out an old boot.

THE WARWICK TRADING CO LTD

The interest felt on every hand in the recent Marathon Race has been cleverly taken advantage of by the Warwick, who have this week issued a burlesque on the contest with the title OUR VILLAGE CLUB HOLDS A MARATHON RACE, which strikes us as likely to prove one of the most genuine laugh raisers issued for some time. We are told there are some 150 actors engaged in the subject, a good proportion as participants and the rest as helpers and on-lookers. We are first shown a meeting of the club, where it is enthusiastically agreed to hold the function, and afterwards are enabled to see the start of the race and various humorous incidents on the way. The competitors start gamely, but after a few miles most of them become decidedly "groggy" and roll about from one side of the road to the other. The helpers, on bicycles, add to the humour of the scene by their efforts to force spoonfuls of food between the lips of their reeling charges, and still more laughter will be caused by the behaviour of a kinematograph operator who thrusts himself into the foreground and despite constant conflicts with the police, succeeds in keeping up with the competitors, turning his handle vigorously while carrying his camera in his hand—a feat hardly likely to be beaten by the genuine article. At last his camera is smashed and he is taken off by an officer. Meanwhile the competitors (male and female), all of whom are decidedly rocky by this time, struggle on to the finishing point, to which they all crawl on hands and knees, arriving simultaneously, with the result that a scrimmage occurs for the prize trophy. Showmen are recommended to see this subject for themselves; its boisterous fun shou'd make a certain appeal to all classes of audiences.

WALTURDAW CO. LTD.

A travel series issued by this firm under the title, BEAUTIFUL SCANDINAVIA, in a short length of film includes views of a remarkable number of the most famous spots of the country. Thus we are enabled to visit Copenhagen, where typical street scenes may be viewed, Helsingfors, the Pass of Alsund, Bräche, Trondjhem, etc., etc., one of the most interesting sections being in the form of a railway panorama. Fuller details of this subject may be obtained from the company.

R. W. Paul.

Mr. R. W. Paul's film of the week is a pathetic story entitled DADDY AS OF OLD. The opening scene shows a garret, occupied by a man and wife and two children. The family's poverty is apparently due to the husband's drinking habits, for he leaves the house and quickly makes his way to a public house. The youngest child asks her mother for food, but the latter in reply opens the cupboard door and despairingly points to the empty shelves, and this has the effect of making the eldest child—a boy—determine to get food for the family. He leaves the house and makes his way to a baker's shop and succeeds in stealing a loaf, but as he runs away is overtaken by the baker, who is dragging him to the police station, when a young lady intervenes, pays for the stolen loaf and hearing of the boys' trouble, goes with him to the shop and loads him up with food. On the way home to the garret, the father is encountered outside the public house and attempts to take the basket from the boy, but is pushed aside by the young lady's gentleman companion and follows in the rear of the party as they make their way to the poverty-stricken home. Inside, the food is being distributed, when the overwrought mother faints, and this, combined with the unexpected good fortune, work upon the feelings of the drunkard and he expresses penitence and throws away his bottle of liquor, an appropriate conclusion showing the re-united family sharing a hearty meal.

EDISON

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The story as shown by THE DEVIL is of the meeting—after years of absence—of an artist, Karl, and an old sweetheart, Olga, at the house of her husband. In spite of their belief that their love is dead, old memories awake. Receiving an order to paint the wife's portrait the artist passes a restless night, and is chided by his model for his coldness. He promises to visit her, but meantime she meets husband coming to keep an appointment for a sitting. The husband having left, preparations are made for the sitting, during which the devil puts in an appearance. Olga, frightened, rushes from the room. The devil now brings his power into play, so that Karl and Olga, having overcome their scruples, are about to kiss, when her husband arrives. The devil

satisfactorily explains, and the husband is mollified. The artist's model again appears on the scene, and the devil creates jealousy between her and Olga. Karl now endeavours to resist temptation, but is worsted in the encounter with his Satanic Majesty. Having now got both of them in his power the devil creates commotion at a ball where the artist comes in conflict with Olga's husband. As a result of this she decides to write Karl never to see her again, but the devil wills otherwise, and causes her to say "I love you: take me." and in the struggle to act right, she is overcome and faints. Finally, we are shown the triumph of the tempter, Olga rushing to Karl's room where the devil gloats over his successful work.

Walter Tyler, Ltd.

Messrs. Tyler make the announcement that they will next week issue a further Eclair film dealing with the adventures of Nick Carter, who will this time display his skill in connection with an Affair of Diamonds. We understand that the first film of this series had a phenomenal sale.

———

For the present week this firm issue a comic—Mr. Henpeck's Adventure with a Burglar. The hero is a remarkably meek married man, who is set to clean the house, sweep the rooms, etc., by his wife, the latter retiring to bed. After a few moments of vigorous exertion Henpeck has had enough and creeps into bed, first placing a revolver under his pillow. In the middle of the night Mrs. Henpeck awakes to find that a burglar is climbing through the window, and calls her hubby, who valiantly jumps out of bed, gets his revolver, and dragging the burglar from beneath the bed, where he has taken refuge, forces him to go downstairs at the point of his pistol and perform the work which he had abandoned earlier in the evening. Mrs. Henpeck is so struck by her husband's courage that she throws herself into his arms.

Vitagraph Company of America

The famous legend of the Lorelei is utilised in The Water Sprite, one of the chief Vitagraph films for this week. In this story we are introduced to a poor German baron, who is annoyed by a host of creditors, from whom he escapes with some difficulty. At night time, overcome by his sorrows, he makes his way to the Rhine and is about to throw himself into the water when the beautiful water sprite, clad in

diaphanous robes, rises from the water and beckons to him. He follows her and she takes him by the hand and they dive together, reaching the caves below the water, where the fortunate man is given food, and loaded with gold and jewels, is allowed to return to the earth on condition that he returns in a year and a day. With his new found wealth the hero clears off his debts, and forgetting his benefactor, woos successfully the daughter of a neighbouring noble. On the wedding day the procession has been formed when there is a flash of lightning and the Lorelei appears in the window and beckons to the bridegroom. He hastily leaves his bride's side and with the spirit goes to the water, where they dive and sink together.

———

An Indian's Honour is a capital successor to the "Redskin's Revenge." In this case we have the story of an Indian who kills a man in a dispute at a gambling den and is condemned to death for the offence. He is allowed to go free until the time of the execution—a friend taking his place as prisoner, on the understanding that he will die in his friend's place if the latter fails to return. The con-

victed Indian goes "on the spree" for the last time, and his money is stolen from his pocket while he is drinking, with the result that he is hardly able to reach the execution ground at the set time. By fighting his way through swamps and underbush he, however, just manages to stagger on to the ground as the rope is being put round his friend's neck, and, pushing the latter aside, is about to take his place when he staggers and falls dead.

———

The Promise is a humorous Vitagraph film. In a sitting-room, Henri, his wife Jeanette, and Marie, their little child, are sitting at a table. A servant enters and admits three friends, who ask Henri to accompany them to the club to play roulette. Jeanette objects to this and the young men depart. The maid enters, takes the little child to bed, the mother following. Alone, Henri falls asleep, and dreams that he is leaving his chateau with his friends and proceeding to the club-house. Here he is warmly welcomed by everybody, and in playing at chance he is a constant winner. One of his friends, exasperated by

continual losses, slaps his glove in Henri's face. The two men draw swords and fight. Little Marie enters unexpectedly, and Henri's sword

is thrust through her body and she falls to the floor dead. Henri is arrested, and we find him in his cell, an officer reading the death warrant. A priest enters and prays with him. Four gendarmes appear, bind the prisoner and lead him away. His wife meets the procession, falls on her knees, and begs them for his release. The officers are dumb to her entreaties, and the condemned man is ordered on. At the public square the guillotine is erected, the executioner t sts the death machine, and stands ready to do his duty. Onlookers are all about drinking and smoking as the death cart containing Henri appears. He ascends the steps and bows his head for the final stroke—and wakes in terror as his wife enters the room and slaps him on tke back.

WILLIAMSON, DRESSLER & Cie

Williamson's issue a comic film of their own manufacture entitled THE GREAT BARGAIN SALE. In the first scene, a lady leaving her residence meets her husband on the step and buttonholing him, drags him, protesting, to a draper's shop which has been advertising a great bargain sale. The next scene shows the interior of the draper's, a number of old ladies being seen gathered round the counters inspecting goods, while assistants and shopwalkers bustle about attending to their wants. The lady previously seen purchases on an extremely large scale, and an amusing view is given of "hubby" staggering out carrying weighty rolls of blankets, etc. In his course he meets with a spill, and after an altercation gathers up his goods again and begins to deposit them in a cab which is called. The purchases have been so numerous that the cab is filled inside and out, leaving no room for hubby, who follows behind with the parcels for which no room could be found, and picking up those which fall from the top of the cab. After several mishaps he treads on a sheet which has come loose and is trailing from the cab, and brings everything on the vehicle over on top of him, being completely buried in the pile. After a rest he pulls himself together, and carrying the parcels as best he can, makes his way home, arriving just as his wife has discovered the loss of the parcels from the top of the cab.

The New Hippodrome, Barrow-in-Furness, under the management of Ralph D. Fenton, still continues to draw large houses and judging from the rounds of applause the pictures are much appreciated. The following were presented: Quebec Pageant, Law of Honour, German Dragoons Crossing the Elbe, A Sensational Duel, Flower Girl's Life Story, Why He Signed the Pledge, Free Pass to the Theatre, Lighterman's Son, Tramp's Daughter, Stolen Duck, and Too Old to Work. The varieties include Mr. James Basnett, vocalist, whose songs were well received.

Shaftesbury Hall Bournemouth.—During the past fortnight T. J. West's only enterprise in this country has been showing to crowded houses twice daily. The star film is The Burgular and the Bull Dog, Cricks & Martin's sensational picture, which is causing a great deal of comment in the town—On the Bosphorous is a panoramic picture of wonderful steroscopic quality, French Peasant Industries is also a fine sample of the kinematographic art, Australian Pastimes, and A Swiss Athletic Meeting add variety to the exhibition, whilst the comedy element is sustained by a host of humourous subjects—The interludes have been filled as usual by artistes of the first rank. Mr. Ernest J. Whiteley as kinematographist ably carries out his share of this grand entertainment, and the whole is controlled by Mr. T. J. West's zealous lieutenant Mr. T. W. Kingston.

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